

Chapter 1: Gestures (Kleio)

Preview:

All kind of notes on Gesture Drawing

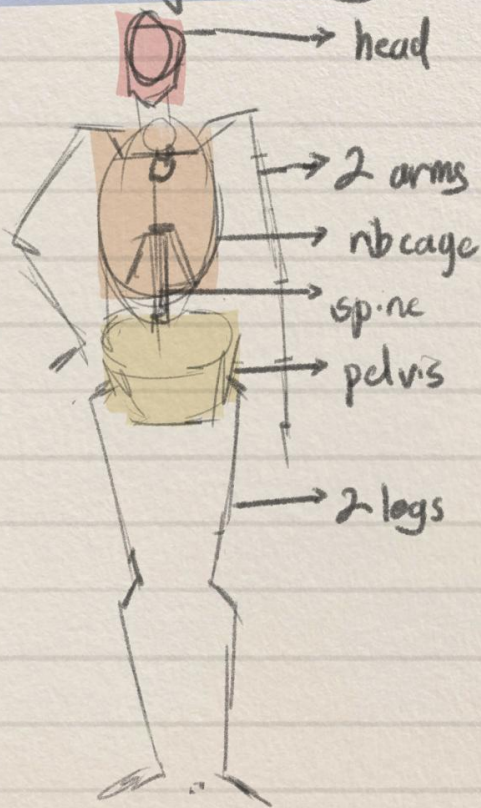
GESTURE DRAWING



- * the focus will be on communicating an idea to a viewer or an audience
- * distilling everything seen into only the essential qualities of the figure/character

- tips**
1. make it look as generic as possible to allow the addition of styles
 2. try only making lines that has meaning or intentional
 3. must describe the 8 parts of the body
 4. avoid doing any slow, methodical measuring
 5. base the proportions off of what looks correct after establishing the figure from head to toe

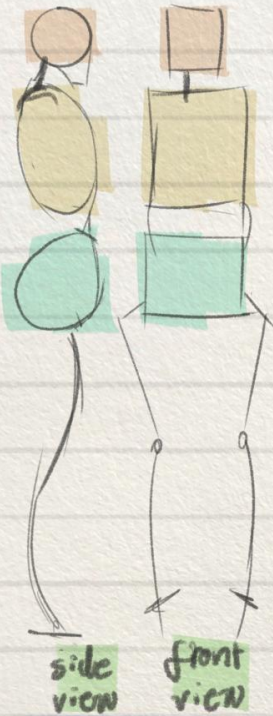
8 Parts of the Body



GESTURE

- ~ story/composition
 - communicating a unique sense of positioning or attitude
- ~ proportion
- ~ weight/balance
- ~ anatomy
 - ↳ "C", "S", "I"
 - asymmetry of line
 - repetition of curve
 - wrapping lines

FORM and BALANCE



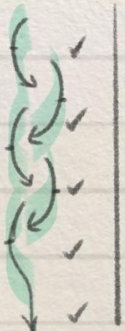
* the head is suspended out over the ribcage by the forward angle of the neck

* the pelvis moves opposite of the ribcage

* the legs stabilize the body in the shape of a large 'S'



SYMMETRY and ASSYMETRY

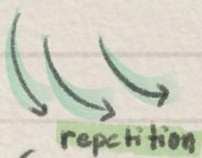


* the main focus is on positioning one of the curve's apices higher than the one that follows

* the asymmetrical use of line is the main line use to be emphasized when developing a gesture drawing

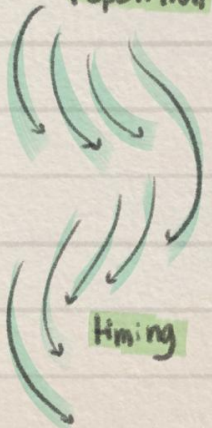
* avoid line use which uses mirroring or parallel lines

REPETITION and TIMING



* anytime a similar curve or shape is repeated twice or more, it provokes visual movement

* using asymmetrical curves in addition to repeating curves gives gesture drawing a sense of composition, fluidity, and timing



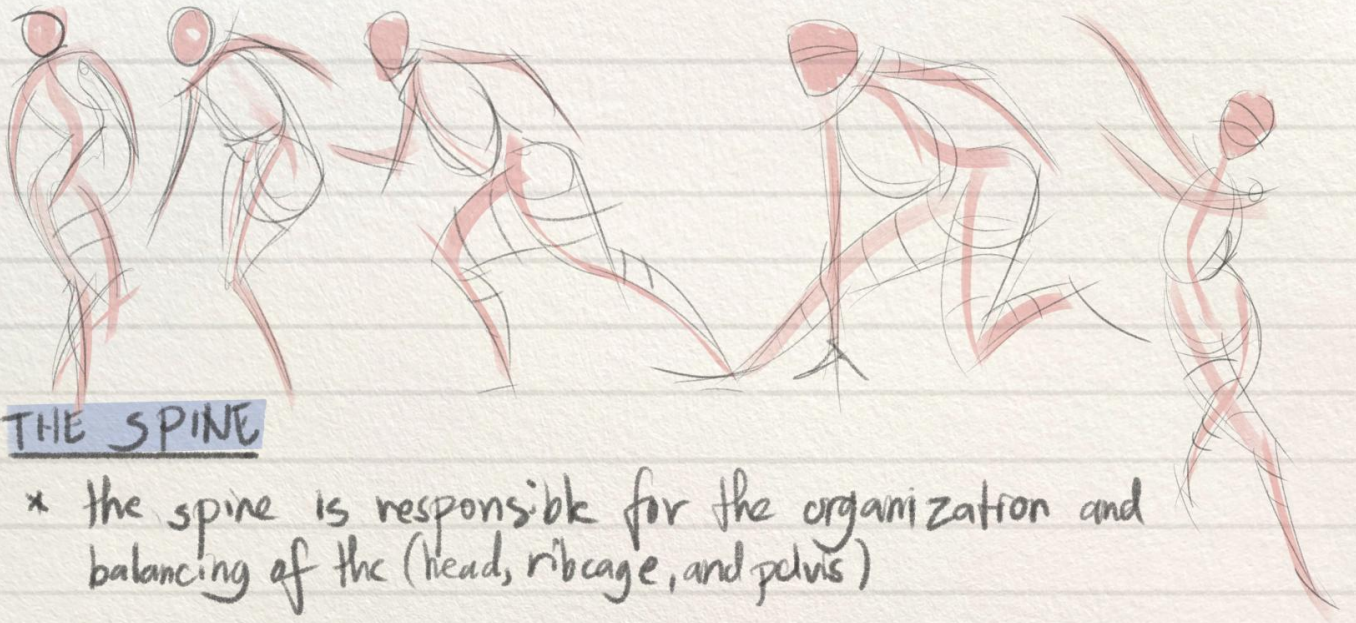
WRAPPING LINES



* a wrapping line is drawn on top and across the other gesture to describe the way the form is moving through space



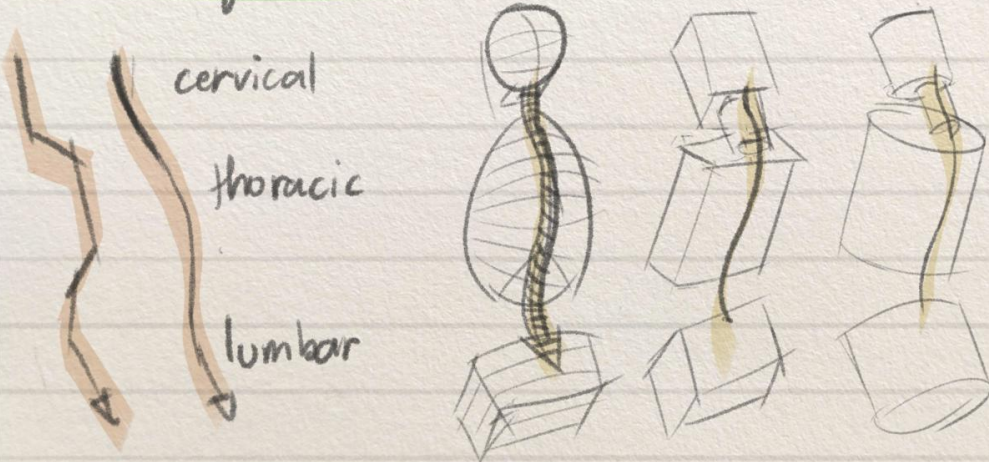
* keep in mind to never use straight line as it will to become a reference to a shape and begin to flatten out the drawing



THE SPINE

* the spine is responsible for the organization and balancing of the (head, ribcage, and pelvis)

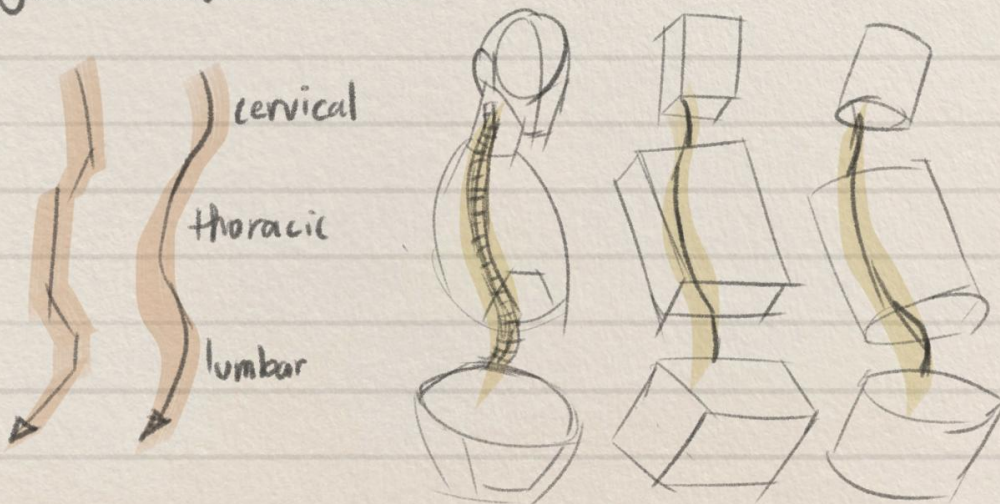
back 3 quarter view



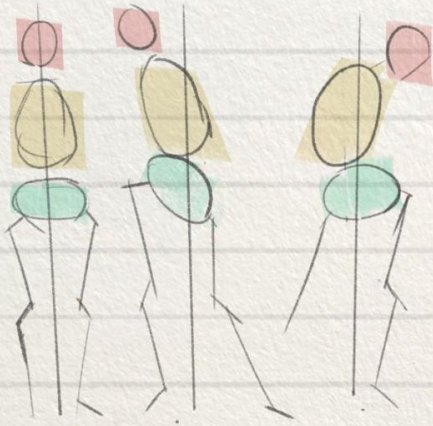
profile view



front 3 quarter view



CENTER OF GRAVITY



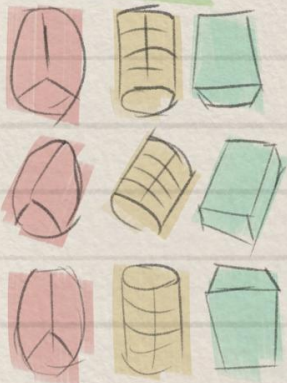
- * the goal of using the center of gravity is to force an awareness of how the figure stands upright
- * creating a dynamic pose involves creating a sense of tension with the figure's center of gravity

balance dynamic very dynamic

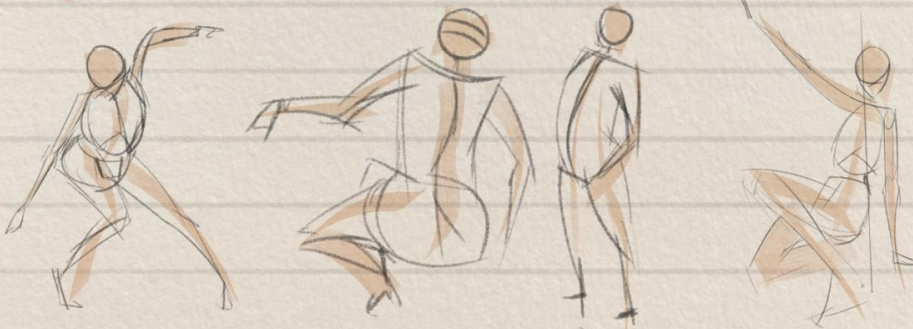
RIBCAGE AND PELVIS

- * when placing the shapes of the rib cage and pelvis, make sure they are consistent with the spine and the balance of the gesture
- * when the majority of the weight is positioned on one leg, it usually causes this area of the bone to raise, dropping the other side

ribcage

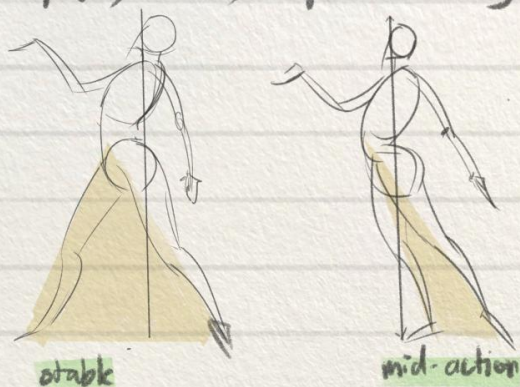


pelvis



THE "ABOUT TO" POSE

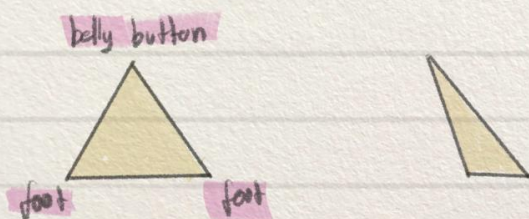
* an "about to..." position engages viewers by making them anticipate the outcome of the action, hopefully wanting to fill in the story



* the difference between a stable pose and one in mid-action is determined by how weight is distributed and balanced

* keep in mind the center of gravity and build a triangle between the feet and the belly button

* notice that in the exaggerated position, or out of balance poses, the triangle looks more irregular



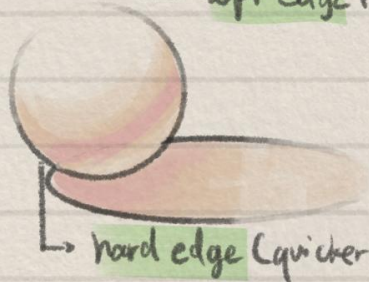
* begin with the head, working the gesture lines down through the weight-bearing leg.



LINE ECONOMY

* line economy helps sensitize you to the development of different textures needed for a convincing depiction of realism (i.e. bone, muscle, fat)

→ soft edge (slower visual reference)



* sharp lines describe abrupt changes in plane or light

- this line can be used to describe hard, angular surfaces of the body, landmark points or bone

* softer edges is the same as the gradation plus edge describing the sphere

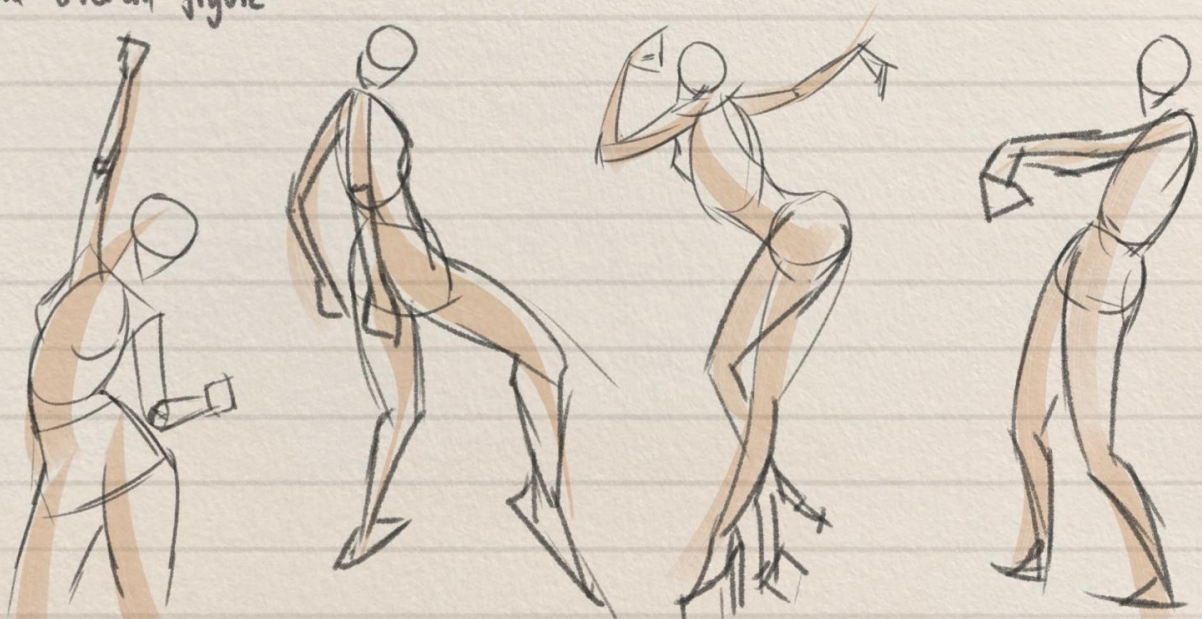
- this line is reserve for smoother, softer (sphere like) areas like muscle and fat

CREATING A STORY

- * creating a "sense of story" can be a way to recognize moods through body mechanics, or just simply read the body as a type of communication.
- * it is a common exercise to exaggerate these positions until you become more comfortable with articulating a wide of expressions



- * remember that the figure is in constant relationship with balance and imbalance, not just in the design of bones and muscle, but also movement
- * work through the gesture lines from head to foot, then take a moment to decide if the gesture looks correct. this approach allows for the emphasis to be placed on capturing the feeling of movement and position
- * do your best to keep the fluidity of the gesture, but still include the mechanics (skeleton, anatomy, perspective) to give the believability to the overall figure



Revision #2

Created 2026-05-17 07:53:18 UTC by Kleio

Updated 2026-05-18 21:57:50 UTC by xlas